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“Sparklets”

FOR THE PIANO

By WALTER E. MILES

Price, Fifty Cents

34

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To Miss Owie I. Cowan. Rockford, Michigan

SPARKLETS

By WALTER E. MILES

Moderato, not too slow

L. H.

The first system of musical notation for 'Sparklets' is in 6/8 time, featuring a treble and bass staff. The treble staff begins with a melodic line marked with an 8-measure rest, followed by a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. The bass staff provides harmonic support with chords and a 7-measure rest. The tempo is marked 'Moderato, not too slow' and the dynamics are 'mf' (mezzo-forte). A 'rit.' (ritardando) marking is present in the second measure of the bass staff.

The second system of musical notation continues the piece. The treble staff features a melodic line with an 8-measure rest, followed by a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. The bass staff provides harmonic support with chords and a 7-measure rest. The tempo is marked 'Moderato, not too slow' and the dynamics are 'mf' (mezzo-forte). The instruction 'lightly, merrily' is written above the first measure of the treble staff.

The third system of musical notation continues the piece. The treble staff features a melodic line with an 8-measure rest, followed by a 4-measure phrase, a 3-measure phrase, and a 2-measure phrase. The bass staff provides harmonic support with chords and a 7-measure rest. The tempo is marked 'Moderato, not too slow' and the dynamics are 'mf' (mezzo-forte). A 'rit.' (ritardando) marking is present in the second measure of the bass staff.

The fourth system of musical notation concludes the piece. The treble staff features a melodic line with an 8-measure rest, followed by a 4-measure phrase, a 3-measure phrase, and a 1-measure phrase. The bass staff provides harmonic support with chords and a 7-measure rest. The tempo is marked 'Moderato, not too slow' and the dynamics are 'mf' (mezzo-forte). The instruction 'a tempo' is written above the first measure of the treble staff.

UPP

f with vigor

p tranquilly

f with vigor

1 2 L.H.

8

mf lightly, merrily

8

rit.

8

a tempo

8

TRIO

A little faster

mf sprightly

First system of the musical score. The right hand features a melodic line with a four-measure phrase starting with a fourteenth-note triplet, followed by eighth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *rit.* (ritardando). A repeat sign with first and second endings is present. The tempo changes to *a tempo* after the first ending.

Second system of the musical score. The right hand continues the melodic development with triplet and eighth-note figures. The left hand accompaniment remains consistent. The dynamic is marked *mf* (mezzo-forte) with the instruction *lightly, merrily*.

Third system of the musical score. The right hand melody includes triplet and eighth-note patterns. The left hand accompaniment features chords and single notes. The dynamic is *mf*. The system concludes with a *rit.* (ritardando) marking.

Fourth system of the musical score. The right hand melody continues with triplet and eighth-note figures. The left hand accompaniment consists of chords and single notes. The dynamic is *a tempo*.

Fifth system of the musical score. The right hand melody features triplet and eighth-note patterns. The left hand accompaniment includes chords and single notes. The system ends with a fermata over a chord in the right hand.

Sixth system of the musical score. The right hand melody includes triplet and eighth-note figures. The left hand accompaniment features chords and single notes. Dynamics include *p dim.* (piano, diminuendo) and *pp rit.* (pianissimo, ritardando). The system concludes with a final cadence.

Read what WILSON G. SMITH, the eminent composer and critic, says about "Love Sonnets," by J. S. Zamecnik

THE publishers are to be complimented upon the artistic style in which J. S. Zamecnik's book of "Love Sonnets" has been issued. Evidently they thought very highly of Zamecnik's piano pieces to give them so elaborate a setting and an examination of same has convinced me that they made no mistake.

The pieces are illustrative of poetical excerpts from Owen Meredith, Longfellow and Thomas Moore, and composer Zamecnik has clothed them in melodious phrases that enhance their charm. Technically the pieces are of but medium difficulty, but the melodic content has a grace and fluency that make a direct appeal to the pianist who is not satisfied with popular glitter, but wants something of artistic appeal. A mention of the titles, "Love Fancies," "The Secret of the Sea" and "The Bee and the Floweret," indicates the trend of the compositions, and it is sufficient to say that composer Zamecnik has caught the several sentiments and given them melodious and graceful expression.

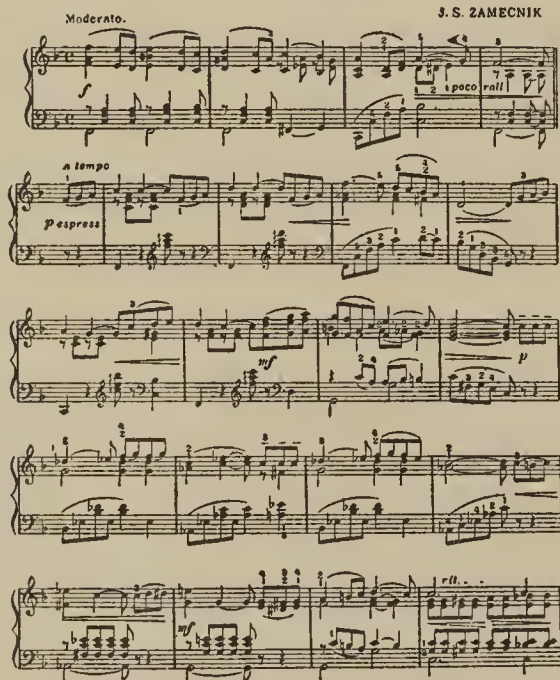
I commend "Love Sonnets" most highly to those who are looking for attractive music that appeals to the finer sensibilities. Zamecnik is a talented composer who expresses himself lucidly and spontaneously. His appreciation of harmony is clear and free from modern ambiguousness and his melodic invention facile and flowing.

WILSON G. SMITH.

We present below an excerpt from each of the three melodies of "Love Sonnets"

LOVE FANCIES.

J. S. ZAMECNIK

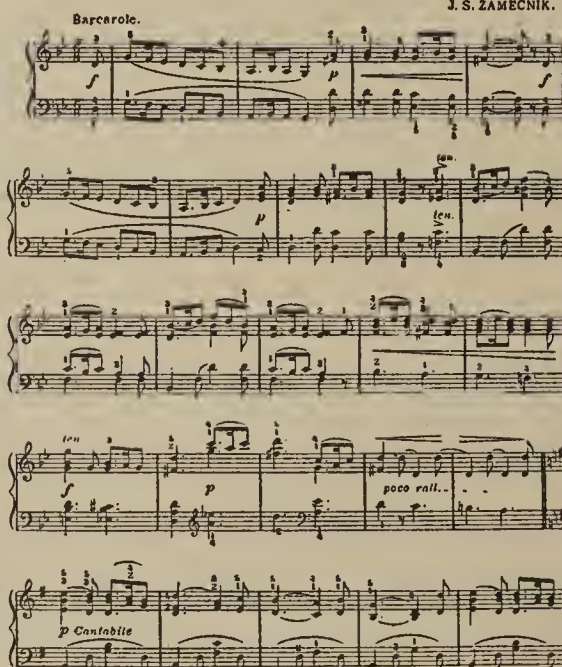


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An inspiration that suggests in every measure idealistic thoughts of love.

THE SECRET OF THE SEA.

J. S. ZAMECNIK.

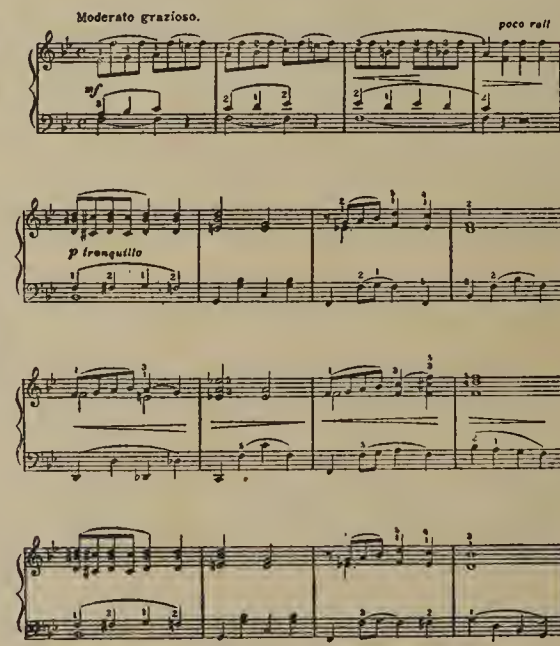


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A musical thought interpreting the grandeur and mystery of the sea.

THE BEE AND THE FLOWERET.

J. S. ZAMECNIK.



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The theme of this dainty little composition portrays nature in its most charming and appealing colors.

Order complete copies of the book of "Love Sonnets" from your dealer. If for any reason he cannot supply you, send seventy-five cents direct to the publishers

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